

Roots of Rhythm: Volume I – Companion CD

Notes for Musical Examples for Listen and Play Along

Please note: The CD Notes should be used to support the Listen & Play Along section in the related chapters of the Roots of Rhythm Guide. Notation for recorded music on most of the play-along cd tracks can be found in the Resources section of the related chapters and can be read by students as they listen to and play along with the music.

Instrument	Music and Description	Time
------------	-----------------------	------

1. Adufe

Listen¹:

1. Religious *Adufe* music from Monsanto, Portugal
 “Divina Santa Cruz (Devine Saint Cruz)” in four counts, is an important song of the *Festa do Castelo*, to which the text refers. It is sung during ritual moments during a procession to the castle in Monsanto, or Castelo Branco. A sample of the opening words translates, “Oh, Devine Saint Cruz, and I am going there, my soul is already there, my heart is arriving...” (from a CD titled *Musical Traditions of Portugal* by the International Institute for Traditional Music on Smithsonian Folkways 40435, track #7)..... 1:33
2. Social *Adufe* music from Monsanto, Portugal
 “Arvoredo,” in three counts, has a text that refers to a sentimental relationship (from Smithsonian Folkways 40435, track #10).....1:26

Play Along²:

3. *Ritmo passo* - four counts with the 16” drum 1:12
Ritmo passo - four counts with the 14” drum
Ritmo passo - four counts with the 12” drum
4. *Ritmo passo* - four counts with ensemble..... 0:12
5. *Ritmo passo* - eight counts with the 16” drum..... 1:09
Ritmo passo - eight counts with the 14” drum
Ritmo passo - eight counts with the 12” drum
6. *Ritmo passo* - eight counts with ensemble.....0:12
7. *Ritmo roda* - three counts with the 16” drum 0:52
Ritmo roda - three counts with the 14” drum
Ritmo roda - three counts with the 12” drum
8. *Ritmo roda* - three counts with ensemble..... 0:09
9. *Ritmo roda* - six counts with the 16” drum..... 0:53
Ritmo roda - six counts with the 14” drum
Ritmo roda - six counts with the 12” drum
10. *Ritmo roda* - six counts with ensemble.....0:10

***Adufe* Total Time 7:48**

¹ All musical examples in the “Listen” section are used with permission from the issuing authority.

² All “Play Along” examples were recorded by Dr. Craig Woodson with Tommy Wiggins, recording engineer.

2. Bongos

Listen:

11. Rumba *guaguanco* ensemble with clave rhythm from Cuba
“Las Leyendas de Grecia (The Legend of Greece)” is a familiar type of rumba danced by a flirtatious couple that includes interaction and competition. The lead singer punctuates the *quinto* drum’s rhythms. A translation of the lyrics begins, “Come wise ones, and poets. Come here everyone. I’m going to talk to you seriously about history and concrete things. Everyone talks of history and of the Gods, without really knowing the origin of how they were formed. The legend of Greece and of her divine gods...” (from a CD titled *Cuba in Washington* on Smithsonian Folkways LC 9628, track #2)..... 1:33
12. Bongos playing *martillo* rhythm in the *son* rhythm of a Cuban ensemble
“Yo Canto en el Llano (I Sing on the Plains)” shows the close relationship between the *son* and rumba rhythms through the interlocking bongo and bell rhythms. The *son* is a rhythm that connects other rhythms together like the *martillo* and *rumba*. A translation of the lyrics begins, “Over the hill I met a pretty woman from Guantánamo. Because of her bewitching look I got involved right there...” (from Smithsonian Folkways LC 9628, track #9)..... 2:03

Play Along:

13. Rumba *guaguanco* - clave rhythm..... 0:32
14. Rumba *guaguanco* - *palitos* rhythm..... 0:25
15. Rumba *guaguanco* - *guiro* rhythm..... 0:26
16. Rumba *guaguanco* - bongos rhythm..... 0:26
17. Rumba *guaguanco* - *quinto* rhythm..... 0:25
18. Rumba *guaguanco* - conga rhythm..... 0:26
19. Rumba *guaguanco* - *tumba* rhythm..... 0:26
20. Rumba *guaguanco* - ensemble..... 0:18
21. Bongos *martillo* - basic rhythm..... 0:28
22. Bongos *martillo* - solo variation #1..... 0:28
23. Bongos *martillo* - solo variation #2..... 0:25
24. Bongos *martillo* - solo variation #3..... 0:28

Bongos Total Time 8:48

3. Buhai

Listen:

25. *Buhai* ox sounds from Tartarusi, Romania
“Plugusor” with recitation, bell (imitating the bell around an ox’s neck), flute, bass drum, and *buhai* during the Christmas and New Year’s Festival (from field recordings in Romania by Ann Briegleb Schuursma 1971-72, located at Ethnomusicology Archive, University of California, Los Angeles)..... 2:01
26. *Buhai* ox sounds from Tartarusi, Romania
“*Buhai* alone” (from field recordings by Ann Briegleb Schuursma 1971-72)..... 0:40
27. *Buhai* with calls, shouts, and oxen bell and whip sounds from Popesti, Romania
“Plugusor” (from field recordings by Ann Briegleb Schuursma 1971-72)..... 1:12

Play Along:

28. <i>Buhai</i> - notation of ox sounds (playing a homemade <i>buhai</i>)	0:50
<i>Buhai</i> Total Time 4:43	

4. Djembé

Listen:

29. <i>Djembé</i> ensemble from Guinean tradition “ <i>Aconcon</i> ” (from a CD titled <i>Djimbe</i> [alternate spelling] - <i>Leon Mobley</i> on <i>Djimbe</i> Records DJ-005, track #6).....	1:33
30. <i>Djembé</i> ensemble from Guinean tradition “ <i>Doundounbah</i> ” [alternate spelling] (from <i>Djimbe</i> Records DJ-005, track #5).....	1:33

Play Along:

31. <i>Djembé</i> 1 - drum call.....	0:31
32. <i>Aconcon</i> - <i>djembé</i> 1.....	0:21
33. <i>Aconcon</i> - <i>djembé</i> 2.....	0:26
34. <i>Aconcon</i> - bell.....	0:25
35. <i>Aconcon</i> - bass.....	0:25
36. <i>Aconcon</i> - ensemble.....	0:19
37. <i>Doundoumba</i> - <i>djembé</i> 1.....	0:25
38. <i>Doundoumba</i> - <i>djembé</i> 2.....	0:26
39. <i>Doundoumba</i> - bell.....	0:28
40. <i>Doundoumba</i> - bass.....	0:28
41. <i>Doundoumba</i> - ensemble.....	0:21
<i>Djembé</i> Total Time 7:13	

5. Dondo

Listen:

42. <i>Dondo</i> in drumming from Ghana, West Africa “ <i>Adowa mpre</i> ” is a light form of <i>Adowa</i> music, which is a type of popular band that was especially created for funerals. The <i>donno</i> (plural of <i>dondo</i>) are the first drums heard on the track after the <i>adawia</i> bell begins. The song translates, “Death is invading my home, I cannot go to sleep. Wherever I go, I am sure to meet death. It is invading my home, I cannot go to sleep” (from a CD titled <i>Music</i> <i>of the Ashanti of Ghana</i> on Smithsonian Folkways FE 4240, track #3).....	3:02
---	------

Play Along:

43. <i>Atumpan</i> drum (or <i>dondo</i>) call in speech rhythm.....	0:25
44. <i>Adowa atene</i> - <i>adawia</i>	0:28
45. <i>Adowa atene</i> - <i>apentemma</i>	0:28
46. <i>Adowa atene</i> - <i>petia</i>	0:21
47. <i>Adowa atene</i> - <i>dondo</i> #1.....	2:08
<i>Adowa atene</i> - <i>dondo</i> #2	
<i>Adowa atene</i> - <i>dondo</i> #3	
<i>Adowa atene</i> - <i>dondo</i> #4	
<i>Adowa atene</i> - <i>dondo</i> #5	

48. <i>Adowa atene - atumpan</i>	0:28
49. <i>Adowa - ensemble</i>	0:23
<i>Dondo Total Time</i> 7:43	

6. *Kakko*

Listen:

50. <i>Gāgaku</i> ensemble from Japan “ <i>Jo</i> (Prelude)” is a composition based on the piece <i>Goshōraku</i> . This opening part of <i>tōgaku</i> music is in free rhythm with eight long cycles separated by strong <i>taiko</i> drum beats and clear <i>kakko</i> hits (from a CD titled <i>Reigakusha Sukeyasu Shiba</i> on Celestial Harmonies LC 7869, track #2).....	3:11
--	------

Play Along:

51. Free rhythms - <i>sei</i> , one hit with space.....	0:23
52. Free rhythms - <i>mororai</i> , fast, steady roll	0:30
53. Free rhythms - <i>katarai</i> , acceleration or bouncing ball rhythm.....	0:50
54. Measured rhythms - <i>yatra-byoshi</i> , <i>shōko</i> rhythm.....	0:36
55. Measured rhythms - <i>yatra-byoshi</i> , <i>kakko</i> rhythm.....	0:34
56. Measured rhythms - <i>yatra-byoshi</i> , <i>taiko</i> rhythm.....	0:30
57. Measured rhythms - <i>yatra-byoshi</i> of <i>tōgaku</i> ensemble.....	0:38
<i>Kakko Total Time</i> 7:12	

7. *Lakota Drum*

Listen:

58. Regular beat performed by six singers from the Northern Plains Indians “Grass Dance Theme Song,” or “Omaha,” is danced primarily for enjoyment. It is sung with high vocal tension, has the form AA’ BCB’ C’ and ends with five hard beats. This was recorded in 1975 by the Los Angeles Northern Singers (from a CD titled <i>Powwow Songs—Music of the Plains Indians</i> , produced by Charlotte Heth for the Musical Heritage Society, Inc. on ARC Music 5166949, track #6).....	1:33
59. Heartbeat rhythm performed by thirteen singers from the Southern Plains “Round Dance” is a song that gives everyone, even visitors, a chance to participate. The group’s enthusiasm generates spirited shouts and enjoyment. This was recorded in 1975 at the sixth annual <i>Kihekah Steh Powwow, Skiatook</i> , in Oklahoma (from ARC Music 5166949, track #4).....	1:33

Play Along:

60. Regular beat.....	0:39
61. Honor beat/ parade beat.....	0:38
62. Two beat/ round dance.....	0:34
63. Combination rolling beat and fast regular beat.....	0:39
64. Lakota drum - lead drummer’s signal.....	0:19
<i>Lakota Drum Total Time</i> 5:55	

8. *Naqqāra*

Listen:

65. *Mehter*, military music from Istanbul, Turkey
“Mehter” is military music that combines Turkish classical and folk music. In the 1700s this music traveled north as far as Vienna and influenced European composers like Mozart and Beethoven. This is in the slow eight count *chiftetelli* rhythm (from a CD titled *Songs and Dances of Turkey* on Smithsonian Folkways FW08801, track #19).....2:09
66. *Karsilama*, dance music from Izmir, Turkey
“Zeybek” is a nine count rhythm played by clarinet and *davul* and typical of the Aegean region of Turkey. In this form, dancers imitate the eagle, spreading their arms in wide gestures (from Smithsonian Folkways FW08801, track #3).....1:03

Play Along:

67. *Ayub* - *naqqāra* rhythm.....0:39
68. *Ayub* - *davul* rhythm0:33
69. *Ayub* - *zils* rhythm.....0:33
70. *Ayub* - *kös* rhythm.....0:33
71. *Ayub* - ensemble.....0:23
72. *Karsilama* - *naqqāra* rhythm0:34
73. *Karsilama* - *davul* rhythm.....0:29
74. *Karsilama* - *zils* rhythm.....0:29
75. *Karsilama* - *kös* rhythm.....0:29
76. *Karsilama* - ensemble0:26

***Naqqāra* Total Time 8:20**

9. *Ranāt ěk*

Listen:

77. *Ranāt ěk* solo music from Thailand
“*Phaya sok* (The Sorrowful King)” played by Prof. Prayong Ramawong at Natasin Roi-et, High School for the Arts in Roi-et, Thailand (from field recordings by Dr. Terry Miller 1989, Kent State University, Kent, Ohio).....1:29
78. *Pi-Phat* ensemble music from Thailand
“*Sāthukān* (Greeting)” played by students (without the *pī nai*) of Natasin Roi-et (from field recordings by Dr. Terry Miller 1989).....1:32

Play Along:

79. *Sāthukān* rhythms - *pī nai*.....0:45
80. *Sāthukān* rhythms - *ranāt ěk*.....0:41
81. *Sāthukān* rhythms - *khōng wong yai*.....0:41
82. *Sāthukān* rhythms - *ching*.....0:41
83. *Sāthukān* rhythms - *taphōn*.....0:41
84. *Sāthukān* rhythms - *klōng that*.....0:41
85. *Sāthukān* - ensemble.....0:26

***Ranāt ěk* Total Time 7:37**

10. Sājāt

Listen:

86. Dance song from Thebes, Egypt
“Baheya” is sung by a male singer known locally for his impassioned high vocal style. The rhythm begins as *wahed wa nusf* and ends with *saaidi mashi*. The *sājāt* are played by the dancer (from a CD titled *Music of the Fellahin* recorded by Aisha Ali in 1973 on Discs Araf DA 702, track #3)..... 0:59
87. *Ghawazee* dance song from the Nile, Egypt
“Banat Mazin Song” is performed by the Maazin sisters who also play *sājāt*. It begins with *saaidi mashi* and ends with *wahed wa nusf* rhythms (from Discs Araf DA 702, track #4)..... 1:04
88. *Ghawazee* dance piece from the Nile, Egypt
“Ghawazee Dance” is played by the Ra’is Qinnawi *mizmar* band. This is a medley of songs in different tempos but all in the rhythm *wahed wa nusf*. The *sājāt* are played by the *Banat* Maazin (from Discs Araf DA 702, track #8)..... 1:04

Play Along:

89. *Wahed wa nusf*..... 0:35
90. *Maqsoum*..... 0:35
91. *Masmoudi #1*..... 0:40
92. *Zaffah* 0:36
93. *Saaidi* 0:32
94. *Fallahi* 0:31
95. *Curcurna* 0:33
96. *Kas* rhythms - player #1..... 2:14
Kas rhythms - player #2
Kas rhythms - player #3 (playing classroom/student cymbals)
Kas rhythms - player #4 (playing pie tins)
97. *Kas* - ensemble..... 0:25

***Sājāt* Total Time 9:48**

Total Time 75:07

Contact information for musical examples:

Aisha Ali, for musical examples of the *sājāt*
Discs Araf, 3270 Kelton Ave., Los Angeles,
CA 90034

Phone: 310-474-4867
Website: aisha-ali.com

ARC Music, for musical examples of the
Lakota Drum.

Website: www.arcmusic.co.uk

Celestial Harmonies, for musical examples
of the *kakko*. P.O. Box 30122,
Tucson, Arizona 85751-0122

Email: celestial@harmonies.com
Website: www.harmonies.com

Dr. Terry Miller, for musical examples of
the *ranāt ĕk*. The Center for the Study of
World Musics.

Kent State University
Kent, Ohio 44242

Leon Mobley, for musical examples of the
djembé. P.O. Box 2001,
Van Nuys, California 91404

Office: 818-363-5958
Email: LeonMobley@aol.com
Website: www.leonmobley.com

Smithsonian Folkways, for musical
examples of the *adufe*, the bongos, the
dondo, and the *naqqāra*.
Smithsonian/Folkways Records.

Center for Folklife Programs and Cultural
Studies, 955 L'Enfant Plaza, Suite 2600,
Smithsonian Institution
Washington DC 20560

UCLA Ethnomusicology Archive, for
musical examples of the *buhai* from Ann
Briegleb Schuursma's field recordings in
Romania.

Ethnomusicology Archive
P.O. Box 951616
University of California
310-825-1695

Tommy Wiggins, CD recording engineer.

thestudioguy@adelphia.net, 440-533-5333